DOCUMENT RESUME

ED 342 218 FL 019 558

TITLE	Carrascolendas: Teacher's Guide. 600 Series.
INSTITUTION	KLRN/KLRU-TV, Austin, Tex.
SPONS AGENCY	Office of Education (DHEW), Washington, D.C.
PUB DATE	77
NOTE	65p.; For description of individual programs, see FL 019 559; for other guides in this series, see FL 019 556-557. For evaluation of the series, see ED 054 612, ED 078 679, ED 090 698, and ED 092 089.
AVAILABLE FROM	Great Plains National Instructional Television Library, Box 80669, Lincoln, NE 68501. Accompanying videotape can be purchased for $65.00, rented for $17.50.
PUB TYPE	Guides - Classroom Use - Teaching Guides (For Teacher) (052)
EDRS PRICE	MF01/PC03 Plus Postage.
DESCRIPTORS	*Bilingualism; Curriculum Design; *Educational Objectives; *Educational Television; English (Second Language); Intermediate Grades; Primary Education; *Program Descriptions; *Spanish Speaking
IDENTIFIERS	*Carrascolendas (Television Series)

ABSTRACT

This document, the first of two teacher's guides to the "Carrascolendas 600 Series," presents general information about the objectives of a bilingual (Spanish/English) television program geared toward encouraging affective learning in 6- to 9-year-olds (i.e., the focus is not on teaching language skills, but on children's feelings, interests, needs, attitudes, and values). In the introduction, the content of the series is reviewed, and the program's approach is discussed. A detailed description of the program's characters is also provided. The guide's main body contains three sections. Section 1 (Concepts, Culture, and Comedy) describes the curriculum concepts covered in the programs. Section 2 (Dealings with Feelings) covers in detail the series' way of addressing three concerns: concern about self-image, concern about "connectedness," and concern about control over one's life. Section 3 discusses "see-and-do behavior" where examples of desirable behavior are illustrated by segments from the series. (SR)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED342218

SCOPE OF INTEREST NOTICE

The ERIC Facility has assigned this document for processing to: FL

In our judgment, this document is also of interest to the Clearinghouses noted to the right. Indexing should reflect their special points of view. UD

CARRASCOLENDAS

TEACHER'S GUIDE

600 SERIES

FL019558

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☐ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

BEST COPY AVAILABLE

Reprinted by TLC-TV Project, under the auspices of the Bureau of Mass Communications of the New York State Education Department; funded by the U.S. Department of Education, ESAA Broadcast Branch, Washington, D.C. 20202; and distributed by Great Plains National Instructional Television Library (GPN). This publication may be reproduced according to local needs. Further information about teaching guides and videotapes may be had from GPN, Box 80669, Lincoln, Nebraska 68501; phone: (402) 472-2007.

CARRASCOLENDAS

TEACHERS' GUIDE

Sixth Series

1976 - 1977

52 bilingual, multicultural programs

In color on videotape - one-half hour in length

Primary audience: 7-, 8-, 9-year-old children
Secondary audience: 6- and 10-year-old children

For children who speak Spanish, children who speak English, and children who speak both languages

Focus on affective learning and prosocial behavior

Produced by KLRN-TV, Austin, Texas; funded by ESAA-TV, U.S. Office of Education, Department of Health, Education, and Welfare, Washington, D.C. 20202.

TABLE OF CONTENTS

Introduction.....i

The Carrascolendas Approach.....iv

Characters in the Programs.....vi

Concepts, Culture, and Comedy.....1

Dealings with Feelings.....2

See-and-Do Behaviors.....27

INTRODUCTION

CARRASCOLENDAS is a bilingual (Spanish/English), multicultural television series for children. Now in its sixth year of production, the series is produced by KLRN-TV in Austin, Texas. The Project is funded by the U.S. Office of Education, and the programs are transmitted nationally by the Public Broadcasting Service. The Project staff is comprised of writers, actors, administrative and production personnel who represent the various ethnic groups and cultures portrayed on the programs.

Although approximately 50 per cent of the dialogue on each program is Spanish, the primary goal of the series is not to teach language skills. The focus of the sixth CARRASCOLENDAS season is on affective learning, with program content addressed to children's feelings, interests, needs, attitudes, and values. The programs have as their major goals for children the development of a positive self-concept and an improved ability to live harmoniously in today's multicultural society.

The scripts for the new series reflect the stated objectives of the Project: respect for self, respect for others, and respect for the world around us. Contributions from numerous experts in psychology, educational psychology, observational learning, and child development have provided guidance for the staff in assuring that these goals are woven into each script. Each of this year's CARRASCOLENDAS programs is a variety program, a lively half-hour of drama and comedy, songs, and dances, made up of numerous segments. Most of the segments are quite brief--three minutes or less--and each program is a kaleidoscope of fast-moving dramatic action and humor.

The content for the 1976 series is developed from the following general constructs: (1) Growth Toward Self-Esteem; (2) Concern for Others as a Source of Self-Esteem; (3) Reverence for Life and Preservation of Those Resources that Sustain It; (4) Respect for and Cultivation of Diversity in Self and Others; (5) The Existence of Inner Choice.

Supporting these major themes are clusters of concepts that are used as the basis for the segments that compose each program. Many of these are presented overtly throughout the series. Others, while not explicitly developed, are implied in almost every program. The affective emphasis throughout the series will deal with such themes as cooperation, helping, sharing, communication, making decisions, responsibility, respect for differences, setting realistic

goals, an openness to change, and an increased understanding of human interaction.

Throughout the CARRASCOLENDAS content design, a basic motif is easily discernible:

Humans are social beings. Their lives are vitally linked with the lives of others, and the quality of each human life is determined in large part by the actions and reactions of the lives it touches and the lives that touch it.

A person's self-image does not come to him or her whole, all at once, and fully formed. It is done with mirrors--made up, bit by bit like a mosaic, of the myriad small reflections from every day.

Thus, how a child comes to view himself is determined, in large part, from the image of himself he sees reflected through hundreds of days in hundreds of ways in the eyes of others. How others come to view him is shaped by the way he sees himself. It is a constant process of exchange--of mutual "mirroring"--and the child who will live effectively among others is the child who has learned to behave toward others in ways that cause them to view him in an accepting and favorable light, in ways that thus enhance his own sense of belongingness, competence, and worth. This is termed "prosocial" behavior to distinguish it from the "antisocial" behavior that encompasses violence, brutality, hostility, irresponsibility, insensitivity, selfishness, immediate gratification, self-serving aggression, and competition with no holds barred. Children, we are told by those who are specially concerned with child development and observational learning, can learn either of these kinds of behaviors from watching others who behave that way.

Insofar as the medium is concerned, children can tune in to antisocial behavior models almost any hour of the day almost any day of the week by random twirling of the television dial. Models of prosocial behavior--who can exemplify for children ways of adapting their feelings, wants, concerns, needs, and interests to those of other people in ways that are productive and mutually satisfying--are not so easy to come by. It is the intention of CARRASCOLENDAS to provide for children models who exemplify these important behaviors.

Teachers can best advance the goals of the series by helping alert children to what is taking place in the programs and by helping children to see the relationships between their own lives and the events and dynamics on screen. By posing provocative questions and encouraging meaningful class discussion, teachers may assist children in understanding what the characters think and feel and why they act the way they do. Such assistance can help each child to get in touch with his or her own feelings and motivations. A child who begins to sense what empathy really means, who begins to see how events, feelings, wants, interests, concerns, and attitudes relate to one another, has taken a major step toward self-awareness and self-understanding, the bases for individual growth and development.

THE CARRASCOLENDAS APPROACH

In this series we are trying to provide for children models of behavior that is adaptive and functionally useful, behavior that is instrumentally successful or "prosocial." In other words, we are trying to provide for the viewing youngsters examples of behavior that will elicit positive responses from others in the social scene.

Although the program segments or "bits" are presented in lighthearted and entertaining ways, spiced with humor, drama, music, and comedic action, the content of the programs is important and their aims are serious. The program segments constitute miniature samples of the socialization process. We are hoping to help children learn things that are useful for their growth and development, things that will enable them to live effectively in a society characterized by many differences and recurring change.

Theory and laboratory research on modeling of prosocial behavior has developed extensively in the last ten years or so. In laboratory situations where models are presented either live or on film performing some type of prosocial behavior, children generally imitate that behavior. Imitation of adult or peer models has been demonstrated for affectionate behavior, helping another child, altruism, sharing, setting high standards for self-reward, delay of gratification, mature levels of moral judgment, and overcoming fears. We are told by researchers also that there is some basis for thinking that such behavioral changes endure over time.

The CARRASCOLENDAS programs are designed to model these prosocial behaviors, but they are designed also to model the processes by which a child can come to such behavior and away from other behaviors that are unproductive and nonadaptive. In some instances, the programs will provide viewing youngsters with models who begin by having difficulties with a certain kind of behavior. The models will go through a series of experiences that contribute to the modification of that behavior in the area where there is trouble. For instance, a program segment will show a problem, will show how that problem can be changed by the child's own behavior, and then will show positive consequences accruing to shifts in behavior.

Where negative behaviors are seen on screen, they will be met with immediate negative consequences to the model who engages in them. There are sound empirical data to support the fact that

children are very much less likely to imitate negative behaviors if they see such negative results accruing to those behaviors. It is argued by some that only positive behavior models should be provided. Our consultants, however, are of the opinion that showing children negative behaviors (with attention to immediate negative consequences) can provide for children a context for change; it enables them to identify the kind of inappropriate behavior we are thinking about. It seems reasonable, say these consultants, to show children the negative counterpart to the prosocial behavior we want them to learn. Not only does this give the youngsters a sense of the behavioral dimension, from negative to positive, but it may also help to attract their attention (the first major step in observational learning), as children--in common with other humans--seem to be alert to and attracted by negative behaviors.

The CARRASCOLENDAS approach, therefore, adheres to this kind of basic pattern where negative or inappropriate behavior is involved:

We provide a model engaging in or exhibiting negative or inappropriate behavior with <u>immediate</u> negative consequences.

We provide a model exhibiting or engaging in prosocial behavior with <u>immediate</u> positive consequences (after we have provided a negative counterpart.)

We may choose then to have the first model engaging in or exhibiting prosocial behavior that he or she has witnessed, with positive consequences accruing to this first model because of his or her shift in behavior.

In sum, we show shifts in a character's behavior toward behavior that will elicit positive, constructive, or prosocial feedback--feedback that itself in turn modifies or supports the behavior change.

CHARACTERS IN THE PROGRAMS

These are the fantasy and adult characters who appear regularly in the series. In addition, there are the 40 members of the two CARRASCOLENDAS Children's Workshops (for pre-teen and teenage youngsters) who carry the majority of roles in the programs, either as themselves or enacting dramatic parts.

AGAPITO, THE LION (Fantasy character)

Central to the characterization of Agapito is the consistency of his "child-like" essence. In contrast to the adult-size body there is the personality of an appealing youngster who is constantly involved in the discovery of himself and others.

Agapito is a lovable lion with whose laughing antics, appealing activities, and awkward approaches to unfamiliar situations children can readily identify. Behind the multi-colored mane, rotund body, and frisky tail of this bilingual beast there lives the "eternal child" who stubs his toe while striving toward maturity, who aspires to adulthood but is most at home in the company of children, who--though frequently mystified by the complexities of life--approaches that enigma with a disarming naiveté and an intrepid innocence.

Agapito, like anyone in the process of learning about the world, makes mistakes. Central to his character is the assumption that mistakes are the stepping stones to accomplishment. For example, in his attempt to help Angela throw the newspapers, Agapito manages to crumple instead of folding them, and he throws the papers against the houses with such force that Angela must explain to him that he doesn't know his own strength. But Agapito learns quickly and helps Angela by carrying the heavy bag of newspapers. Whatever his errors, Agapito is never afraid to <u>try</u>; and if his mistakes sometimes make him feel foolish, he knows that if one can laugh at himself, the laughter of others will be WITH him rather than AT him.

Wherever children are, there is Agapito--laughing, exploring, learning. His reactions are those of an excited and enthusiastic adventurer, and he is full of wonder and the joy of discovery. He may not be fully mature, and he may slip up from time to time, but Agapito always embodies the child in all of us, without which the world would be a much more dismal place.

CLEOFAS, THE ALLEY CAT (Fantasy character)

Cleofas is a scruffy, somewhat-battered alley cat. His alley-cat habits and rough-and-ready lifestyle contribute to his tattered appearance and his makeshift dwelling.

Piecing together his furnishings from other people's discards, Cleofas has made himself a comfortable abode--Cleofas's "pad," as he sometimes refers to it. He has strung his hammock outdoors, between a fence and a tree, and has added odds-and-ends to make himself more comfortable.

Cleofas is extremely proud. He will not readily admit to weakness, lack of skill, or discomfort. For example, he once refused Doña Paquita's offer of a dry spot during a rainstorm, claiming he was not uncomfortable in his outdoor "pad." He came inside eventually, but only to watch television, he claimed, not because it was raining. Cleofas's pride is a strength and liability at the same time. It gives his character distinction and depth, but when he carries it to extremes, he often finds himself in awkward situations. He once claimed to be an expert in karate because he feared his friends would lose respect for him if he admitted he knew nothing about it.

Indeed, telling the truth often gives Cleofas problems. He is not given to outright lying, and certainly never with malicious intent, but he sometimes can't help embellishing the facts, particularly when his own ego is involved. In his attempt to keep up his alley-cat reputation he sometimes lets his pride run away with him. For example, he may climb up on a high roof to demonstrate his cat-like love of climbing--only to be so scared to climb down that he requires Rita's assistance. Cleofas's braggadocio exterior is only a veneer over his warm, vulnerable personality that continues to make itself evident, despite his poses and postures.

BENITO VENDETODO (Fantasy character)

Benito is a wily comic villain, owner of a junk shop, who is forthrightly self-centered, selfish, and greedy, addicted to the "fast buck," and openly dedicated to conning his fellow humans.

Benito is a classic case of the negative example, of the sort

of behavior that leads to social alienation, that disrupts relationships, that upsets other people. When his particular kind of antisocial behavior is involved in the dramas on screen, it is always seen to have negative consequences. Though unsettled by these consequences and frequently repentant, Benito is prone to recurring "villainy." He has no qualms about playing one victim off against another, as when both Benjamín and Don José are holding simultaneous grand openings of their places of business, and Benito encourages the frantic rivalry so he can sell more advertising equipment to the hapless businessmen.

Benito, with his great expressive eyes and wildly-curling "mustachio," is a rip-off artist, somewhat larger than life, and with considerable appeal. Because of this appeal, care has been taken to indicate that Benito's villainous behavior never pays off. For example, in order to avoid paying for his newspaper, he claims that his store is closed, only to lose considerable business as a consequence of the lie. On another occasion, he uncharitably makes fun of the accidents that befall Benjamín and Don José in the restaurant, only to pull off the entire contents of his own table as he leaves his chair. All in all, Benito is an amusing, but transparent, hypocrite, and is seen to be an ineffective human being whose behavior brings him nothing but uncomfortable results.

CHUCHIN

Formerly the town's schoolteacher, Chuchin is a young New York Black Puerto Rican Cuban, far removed from the traditional "teacher" stereotype. In this season's production, he has moved to an adjacent town to accept a job as vice-principal, but he makes frequent visits to Carrascolendas.

Chuchin is an attractive, gregarious, warm, and active young man whose personality matches the unorthodoxy and mixture of his background. Aware of himself as a learner, as well as a teacher, imbued with a zest for life in all of its multiple aspects, Chuchin communicates with humor, spontaneity, body language, music, and a smattering of the "hip" aspects of the New York scene. He dresses as informally as he talks.

This unusual teacher's rapport with the children makes it possible for him to help youngsters learn many things in many ways. Though he has an innate human dignity, he does not lean on formality or "preachiness." He sometimes teaches by example, as when he demonstrates to a chagrined child trying to learn to skateboard that

it's great to learn a new skill, even though the world may laugh at you while you're learning.

Chuchin is a compassionate and caring person, concerned with the well-being of each individual, whom he sees as unique and worthy of concern, but concerned also with the welfare of the group and the community. Though he doesn't make a big thing of it, Chuchin very often is the one who sets things right. When matters get all snarled up in Carrascolendas, when people are at odds, or the situation is "touchy" or confused, Chuchin will be found acting as intermediary, pouring oil on troubled waters, proposing reasoning, compromise, cooperation. When this unusual young man speaks, viewers should listen carefully, because frequently in what he says will be found the point of the whole scene.

CAMPAMOCHA

An appealing young Mexican American, Campamocha is the owner of the town's Fix-It Shop. He is a friend to all children, an inventor, a dreamer--the soul of a child in the body of an adult.

Despite occasional disasters at his work, Campamocha is a competent repairperson, whose native modesty makes it difficult for him to seek the praise of his work he secretly desires. As an adjunct to his regular business, Campamocha invents things. Again, sometimes he's successful, sometimes not. There's his Automatic Pie-Maker, for instance. All you have to do is name your fruit and instantly the machine will make a pie of it; but you have to watch what you say: an innocent phrase like, "That's peachy!" will elicit a pie, and so will the word "mañana," which the machine is apt to confuse with "manzana," Spanish for apple. Within minutes of normal, everyday conversation, Campamocha can find his floor littered with unwanted pies.

Dreaminess is one of Campamocha's key traits, and we sometimes follow him into his dream world. Reading about a big rock star, Campamocha dozes and dreams of himself as "Campamocha Elton," the biggest attraction in show business. Too big, it turns out, because the crush of attention frightens him, and he awakes when he topples out of his chair while "living out" his dream.

Although he's an innocent and a dreamer, Campamocha is by no means all sweetness and light. Like any youngster, he is

occasionally tempted off the path of prosocial behavior. He is sometimes unwilling to share his possessions with others; he is capable of showing irritation when provoked; and he has his share of unreasoning pride. He's sometimes reluctant to admit that he has bitten off more than he can chew.

The name "Campamocha" means "praying mantis" in Spanish--a perfect appellation for this slender, agile, and intriguing combination of child and adult.

JOSEFINA

Josefina is the engaging, somewhat matronly Puerto Rican peddler woman who sells the wares from her bicycle cart to the residents of Carrascolendas. Still a romantic despite her age, she is able to relate very well with the children because of her own close attachment to childhood and the past. Her involvement with the children is deep and genuine. She makes numerous contributions to the programs regarding Puerto Rican culture.

Josefina is an emotional person and is given to vivid expression of her emotions. You don't have to wonder how Josefina feels about something. When she's angry, the sky turns dark; when she's happy, the sun shines.

On the one hand, Josefina represents one traditional sort of Hispanic woman, a competent person who is used to working, but she is also somewhat unusual in that she is the owner of her own business. It may be said of Josefina and Campamocha that they are reminiscent of some familiar Hispanic and Anglo American comedy types--represented also by Cantinflas and Chaplin--who are slight and humorous but not foolish or ludicrous. Like Agapito and Cleofas, Josefina is no fool. We may laugh with these characters but never at them.

DOÑA PAQUITA

A vivid and valiant Mexican-American grandmother, Doña Paquita is a vibrant and attractive woman who wears her years gracefully and whose humor, wisdom, and affection enrich the lives of all her friends in Carrascolendas. With her two grandchildren, Luís and Maruca, Doña Paquita lives in the attic of the millhouse.

In overt and subtle ways, as well, Doña Paquita models love, warmth, and affection, and the ways people have of expressing these qualities and feelings--helping those who are ill or in trouble, giving of one's self, not only in material ways, doing special things for others, allowing others to love you. Though aware that things change and that it is sometimes necessary to cope with trouble and misfortune, Doña Paquita reflects cheerfulness and optimism, faith in others, and hope for the future. She is fond of saying that when one door closes, another door opens, and this unquenchable spirit encourages those around her in times of adversity, reviving their spirits, and helping them to see the brighter side of life. In the programs, Doña Paquita represents the cultural bridge with the past provided by older people and reflects the idea that children can learn about the past and about cultural traditions from their elders. Doña Paquita provides an opportunity for the series to model respect for older people and to reflect the differences in age and youth, with emphasis on the positive aspects of each. Her presence in the programs enables young viewers to observe that age offers experience, wisdom, certain life skills, emotional support, knowledge of changes personally seen, dignity, and a special texture of life. In modeling equality, cooperation, and mutual helpfulness between youth and age, the programs make the point that people of all ages are important in their own right and all have something to offer that is of value in the lives of others.

ALICE

Alice is a young Mexican-American woman in her early twenties. When her parents moved to this country from Mexico, they decided to make their daughter as American as they could. They cooked Anglo American foods, spoke English at home, watched Anglo American television, and, sometime along the way, began calling their daughter "Alice" instead of "Alicia."

Alice doesn't know much Spanish. Like Rita the Roofer, she sometimes has difficulty conversing in bilingual Carrascolendas. Alice is uncomfortable with her lack of fluency, feeling that she should be able to speak and read Spanish. Like Rita, she works at improving her grasp of the language.

Alice is a distant cousin of Don José and Paco. She has come to Carrascolendas to live with them, upstairs above El Nopal, because from Carrascolendas it is a short drive to the

vocational school where Alice will fulfill her childhood ambition to go into police work. She is a student at the Police Academy and has the same difficult workload as any college student. Though still a trainee, she is acquiring some valuable skills. She knows traffic and health laws, and she is adept at first aid, which makes her a valuable member of the community. A tireless worker, she will drive herself to study and work to the best of her ability.

Alice is strong, self-aware, confident, energetic, exuberant, gregarious, and dynamic. She is a sprightly and valuable addition to the village of Carrascolendas.

RITA THE ROOFER

Rita is an Anglo American with almost no background in the Spanish language. A new arrival to Carrascolendas, she is determined to plunge into her new life and become a part of the town.

She's a pixyish woman, in her twenties, and very skilled at her trade--roofing. Rita took to roofing for a variety of reasons: because she loves to work with her hands, because she's fascinated with the way buildings are put together, and because the work gets her outdoors and close to nature, which she loves. She knows she's good at her work and is not defensive about doing it. She does not raise the issue of feminism because she doesn't need to; she knows she's competent and so do the residents of Carrascolendas.

A gregarious, outgoing person, Rita is ready to chat with anyone, which she does with great joy and animation. This trait also gives her an opportunity to try out her Spanish and learn more. She asks Campamocha to tell her how to order a banana in Spanish. She orders the fruit in Spanish, much to Josefina's delight, but then is forced to become referee in an argument between Josefina and Campamocha about which type of banana she would prefer.

Rita gets along very well with the children, partly because she can teach them how to build things: toys, games, wagons, kites, model planes. If a child needs a hand with a project, Rita is always ready to lend a hand and a hammer. Her gusto is infectious. She loves to sit and swap jokes or songs or stories or games. She loves life, the good with the bad, and her vitality spreads to all who come in contact with her.

DON JOSÉ AND PACO

Don José and Paco are father and son, the elder in his sixties, the younger in his twenties. They are also the proprietors of El Nopal, the restaurant in Carrascolendas.

Don José is a traditionalist. He was born in a small town in Mexico, where his father and grandfather had run the restaurant, and Don José has followed in their footsteps. He assumes his son will do likewise, but, while Paco has nothing against the restaurant business, he also thinks he may want to do something different. Paco was reared in the states and has a healthy independent attitude, though it sometimes runs counter to his father's thinking. Even when it's simply a matter of running the business, Paco is likely to dream up new schemes to attract customers--schemes that Don José often considers too flamboyant and untraditional.

One big difference between father and son is generational. Where Don José is extremely courteous, even formal, Paco is more characteristic of today's young people; he is relaxed and informal in his manner, though never discourteous intentionally.

Though they have their differences, Don José and Paco are bound by genuine love and respect. Each is learning from the other, and each understands that their differences can be a source of strength and understanding.

BENJAMÍN

Benjamín is a Puerto Rican, in his thirties. He is the proprietor of Fotografias de Benjamín, the new photography shop and studio he opened on the site of the old barbershop. Benjamín has moved to Carrascolendas this year with his wife, Chelo, the new schoolteacher, and their daughter Vicki, a five-year old. They live in the downstairs portion of the millhouse, sharing kitchen privileges with Doña Paquita and her grandchildren, who still live upstairs.

Although Chelo is Cuban American, this is Benjamín's first extended stay on the mainland, and he has some problems as a newcomer. In addition to occasional spells of homesickness, Benjamín's English is not strong; but he's learning, and he goes about it with an earnest determination.

Unassuming at first glance, Benjamín is of medium height, rather thin, and wears glasses. His passion for photography keeps him busy at all hours, waiting for the right light, holding his friends in extended poses, working in his darkroom, and generally losing himself in his work.

Dealing with others, Benjamín is very likable. He's a good listener and a good friend. He is always sympathetic to the feelings of others--unless he's taking their picture. He's the kind of person toward whom children gravitate to vent their feelings, and he can make a sad child feel better without saying a word himself.

CHELO

Chelo (Consuelo) is the new schoolteacher. She's a young, pretty Cuban-American woman, with a quick mind and a wry sense of humor.

There's a humorous and resourceful touch to everything Chelo does. Her family life is secure and loving, but it's a study in contrasts. She and Benjamín share the housework, but she's the neat one. Where her motto is "See a job and do it," (Si ves trabajo, hazlo,"), Ben's motto is more like "Don't throw that away; I may want to take a picture of it." Chelo has bought Benjamín a huge steamer trunk to keep his photographic props in. The trunk takes the place of the coffee table and is a cornucopia of interesting odds and ends.

Chelo is a strong young woman, decisive, capable, together; a loyal friend; a loving, patient wife; a devoted mother.

CONCEPTS, CULTURE, AND COMEDY

As you and your students watch these CARRASCOLENDAS programs, you will find that the majority of the segments reflect one or more of the curriculum concepts (or subconcepts) that support the five large constructs, ideas such as

People have different, legitimate ways of expressing the same emotion.

On the inside, many people react similarly to the same situation, but on the outside they may express it differently.

Part of growing is getting to know how one is feeling and how to feel comfortable expressing emotions.

People within a group may come from many different places.

Every country has customs that are unique; every country has customs that are similar to those in our countries.

People learn by experiencing other cultures.

People can make things happen.

People can make things happen by planning and by setting goals.

People can promote positive action by thinking and acting positively.

There are literally dozens of concepts and several hundred subconcepts set forth in the curriculum and reflected either implicitly or explicitly in these segments. One of the most significant contributions teachers can make toward enhancing the impact of the programs is to assist children in recognizing and articulating the concepts embedded in the segments.

Some segments, however, are devoted almost exclusively to the presentation of aspects of culture with particular appeal for children--songs, games, dances, riddles, jokes, and sayings. Their content is just that, and their reason for being is simply the sharing of cultures.

Still other segments are included from time to time merely for entertainment. They have no particular message; their theme is fun; and their goal is enjoyment. They are inserted in the programs to keep children's interest alive and to provide joy and laughter.

All segments, however--even those of the most profound significance--are characterized by a light touch and a sprightly pace. To capture and hold attention is the first crucial step in the observational learning process, and children must look before they can learn from television.

DEALINGS WITH FEELINGS

If affective learning is to reach below the surface of children's lives, it must speak to those concerns of children that are deep and persistent. Such concerns may be positive, bearing witness to a child's desires and aspirations. They may also be tinged with the uneasiness that bespeaks frustration, anxiety, or fear. In determining the themes to be reflected in its programs, CARRASCOLENDAS has tried to deal with ways of helping children work toward achieving their positive aspirations, as well as toward overcoming frustrations, fears, and anxieties.

The deep and abiding concerns of children are of three broad kinds:

(1) concern about self-image,

(2) concern about "connectedness" and how one fits into the scheme of things, and

(3) concern about control over one's life.

In helping children to handle these concerns, two kinds of skills are important. One has to do with generating alternatives, making choices or decisions, solving problems, dealing with opposing points of view, understanding causes, predicting outcomes. The second group of skills is sometimes designated as "awareness skills," and these, used for the purposes of the self, have to do with recognizing and describing one's own emotional states and those of other people. Awareness skills in children frequently are very poorly developed. Children often have trouble recognizing their own feelings and rarely will include feelings as a dimension in any description of themselves or other people. Even when they know how they feel, children frequently do not know why.

Many of the themes developed implicitly or explicitly in the CARRASCOLENDAS program segments are related to these broad concerns shared by our young viewers and to the skills needed for handling such concerns in positive and productive ways. Among these, the following themes are particularly significant:

SELF-ESTEEM

The self-concept is the sum total of the view that an individual has about him/herself. It is an extremely powerful factor in the individual's growth and development and serves many functions--determining the person's actions, serving as a filter of experience, determining the person's expectations. Experiences mold and shape a child's self-concept, but the child's self-concept also determines the nature and tone of his/her experiences.

How a child sees himself or herself, therefore, has a profound bearing on the character, texture, and direction of that child's whole life. It has been said that if a boy likes himself, his whole life is marked with a smile. If a girl dislikes herself, her whole life is stamped with a frown.

Children's thoughts, feelings, and attitudes about themselves begin to develop very, very early in life, and they continue to develop throughout life. It is important to help children understand that the self-concept is learned and that it can change. It is important to help children learn ways of assuring that the development of their thoughts, feelings, and attitudes about themselves can be a POSITIVE and CONSTRUCTIVE process.

In including Growth toward Self-Esteem as one of their five major curriculum constructs, these programs are committed to helping children learn how self-attitudes develop and change in the process of building self-esteem. The programs are designed to model for children the processes, actions, and behaviors that enable people to set a value on themselves, to regard themselves with respect, and to rate themselves highly as individuals worthy of approval. The programs are designed to model for children the processes, interactions, and behaviors that enable other people to reinforce these feelings.

Self-esteem is the result of the development of a sense or feeling of belonging, competence, and worth. Children viewing the programs have an opportunity to observe models relating to themselves and to others in ways that enhance such feelings.

While it is not feasible here to articulate all of the themes relating to self-esteem that will be developed within the programs, it may be helpful to see a few examples of the concepts and subconcepts stated in the curriculum:

Everyone feels proud of him/herself sometimes.

If a person knows what makes him/her feel proud, he/she can try to do more of those things and less of others.

People can set standards for self-reward.

Sharing another's pride and happiness can make a person feel good.

Everyone is always in the process of becoming.

People should be proud of what they are now, even as they change and grow.

If one views life as becoming, then mistakes and disappointments become relatively less important.

There are many ways to deal with failure.

Plan and expect to do better next time; remind one's self of successful ventures.

It's normal to feel bad, but don't dwell on that feeling.

Everyone has a few talents, but only a few have exceptional talent.

There is personal satisfaction in doing the best one can.

Some people have a talent for making life easier, better, or more enjoyable for other people.

People with limited talent can improve through practice and work.

People learn to like themselves.

People can learn to see themselves as unique, special individuals.

People can learn to see themselves as worthwhile persons who contribute to the welfare of others.

People can learn to see themselves as competent persons who can learn certain things, do certain things, make decisions, solve problems, make things happen in their own lives.

People develop pride and self-esteem from learning about their ethnic group, its traditions and accomplishments.

THE DIFFERENTIATED SELF Children tend to characterize themselves in terms of total uniformity, as being all one way or another--"good or bad," "smart or dumb," "worthless or worthwhile," with no qualifications and no break in the "chunk" of perspective. These programs are designed to emphasize the idea of the "differentiated self," to project from the screen modeling cues indicating that each individual self has many subselves. This view is a useful tool for a child to use in self-appraisal processes, in helping children learn to appreciate their positive qualities and to deal constructively with a disfavored quality, a deficiency, or a failure, by stressing their other--compensating--characteristics.

The programs help to lead children from awareness of their differentiated selves into the realization that while some subselves are feeling good about themselves, others can work to shore up their weaknesses, to improve their skills, to improve past records of accomplishment, and to generate feelings of achievement and worth.

The programs reflect the gratification of achievement in children's present experiences, the feeling of personal worth and potency that is engendered by self-motivation, self-direction, and self-reward, by choosing to progress and develop rather than staying stuck behind a fixed and limited self-image.

USEFULNESS OF KNOWLEDGE The fact that knowledge is a useful possession, just as a ball or a game is, is a pervasive theme throughout the series. In the programs, viewing youngsters are provided with models who feel good because they have learned something they didn't know before, have or are acquiring a useful skill, have demonstrated progress in what they know or can do. Knowledge (affective, cognitive, or related to physical and motor abilities) is reflected as contributing to a positive self-concept and as enhancing the value one ascribes to one's self.

This theme overlaps others, but the curriculum contains some specific concepts that are related to this theme, among them:

People feel good about themselves when they learn something new.

Part of valuing one's self is valuing the things one knows and the things one can do.

Learning something is a good way to combat feeling lonely or incompetent.

Reviewing what one has already learned can help one feel good about one's self.

Part of defining one's self is deciding what one wants to learn about or try to do.

Most people learn the information, behaviors, and skills they want to learn.

The CARRASCOLENDAS programs present learning with the stress on enjoyment and on measuring progress relative to the child's own past performance. Sometimes children develop unrealistic expectations, then stop an activity if they fail to perform as they anticipated. The negative aspects of the process are played down in the series; the good feelings that come from learning and recognized improvement receive the emphasis. It is not enough to tell children that learning is fun; they must be shown and they must also be shown how one goes about learning. The learners on the programs model and verbalize the processes involved, as well as their feelings.

Examples from the programs:

In a take-off of a well-known television commercial, a child who has made a math error and then knocked over the blackboard easel is assailed by her peers with shouts of "Stupid!" and "Clumsy!" "When name-calling strikes," come the stentorian tones of the young announcer, "it can make you feel sad, make you feel bad about yourself. It's like having...hammers in your head!" And there are the hammers, pounding away! The announcer suggests a remedy: an anti-name-calling spray, "LIKING YOURSELF"...guaranteed to get those hammers out of your head in just minutes. But the youngster under fire, secure in the knowledge that her self has many sides, declines the panacea: "I don't need that stuff," she says. "I already like myself. Even if I did make a mistake, I'm not stupid. I don't care what names people call me. I know I'm okay!" Though an apology from the name-callers helps to clear the air, the little girl assures children looking in on the scene, "Liking yourself doesn't come in a can. It comes in your head. And it really works!"

Rita, the Roofer, joins a group of children who are trying to decide what to play. Rita suggests a game of soccer, but in the ensuing rapid conversation, all in Spanish, she is embarrassed by her failure to understand what is being said. The children, all bilingual, apologize for not making their decision clear to her. "It's okay," says Rita. "It just felt funny to be the only one who couldn't follow that Spanish conversation. I felt kind of... left out." "Oh, we wouldn't leave you out," say the children. "It was your idea to play soccer." Rita brightens. "Oh good!" she

says. "I love soccer. You know...I may not know much Spanish...but I come up with good ideas sometimes." "You sure do!" says one of the children, and Rita's self-esteem is back in place.

Hearing Andrew brag about his cat who is so tough he never loses a fight, Cleofas--not to be outdone--makes a bid for admiration by claiming to be a karate expert. Challenged to demonstrate his prowess, he desperately tries all manner of dodges, only to admit finally he was afraid the children would not repect him if they thought he didn't know karate skills. The children assure him that he doesn't have to pretend to be something he isn't or to do something he cannot do to earn their respect.

Josefina calls herself "stupid" because, after so many years, she is still unable to fix her bicycle when it breaks. Campamocha chides her for getting mad at herself just because she can't repair a bike, and sings to her:

> If you don't like you,
> Who's going to like you?
> You've got to like you first.
> When you sit on a shelf
> Not liking yourself,
> That's absolutely the worst.

Josefina admits, "Well, maybe I was a little hard on myself." Campamocha agrees, and sings:

> When you don't think too much of yourself,
> People can always tell.
> If you don't treat yourself like a friend,
> Your friends won't treat you well.

Josefina then sings the same sentiments in Spanish, and, after watching Campamocha fix the bicycle, says, with newfound confidence, "That looks real easy, Campamocha. I can do that." Campamocha agrees. "Next time you'll do it," he says.

A child expresses displeasure over being called by the nickname "Tapon," meaning "cork," because he is short and fat. He feels secure enough about himself to say, "Don't call me that. I'll

show you that, even though I'm short, I can do something that a lot of people can't do." And he proceeds to make a difficult basketball shot right into the basket!

THE SHARING OF FEELINGS

Children can be helped to see that a sense of belonging and community is developed and enhanced by the sharing of thoughts, feelings, and concerns with others.

Example from the programs:

A child finds himself unable to play with the other children because of a hurt hand. Noticing the child's unhappiness, Campamocha asks what is wrong, and the child replies, "Nothing." When Campamocha refuses to accept this answer, the child says, "Why should I bother you with my problems, Campamocha? When I'm feeling good, I'll come and talk to you." Campamocha doesn't find this a satisfactory way for friends to relate. "I don't want you to talk to me only when you're feeling good," he says to the child. "If I'm your friend, I want you to share all your feelings with me." He and the boy sing a delightful song about shared feelings.

COMMUNICATION OF FEELINGS

Children can be assisted in learning that feelings are a central part of life and serve important purposes in living. This will help them to understand the importance of learning to recognize thoughts, feelings, and attitudes, and of learning to communicate them in clear and effective ways.

VERBALIZING ONE'S OWN FEELINGS It is important for children to be aware that successful social relationships require the ability and willingness to recognize one's own feelings and to verbalize them. Feelings must be recognized before they can be talked about, and many children are unable to identify the emotions they experience. By presenting them with models who are aware of their feelings and who also talk about them, we encourage children to get in touch with and to talk about their own emotions.

As verbalizing some feelings in a family context may not be approved for all viewing children, CARRASCOLENDAS limits the modeling of these behaviors to peer groups and to sympathetic adult figures on the programs.

READING THE CUES It is helpful for children to be aware that everybody gives off cues to his or her feelings, although some of the cues may be tiny and obscure, while others are blatant and easy to discern. There are many non-verbal ways in which each of us expresses his or her feelings, thoughts, and attitudes, often without even being aware that this is happening. Gestures, facial cues, body postures, mannerisms--all can reveal much about what a person is thinking or feeling. The tone of voice is another indicator, and often what a person does not say or seems unwilling to say can tell the alert observer a great deal. Even if people don't say what they're feeling, therefore, you can often guess correctly. It is helpful to recognize also that we often respond to people on the basis of the cues we have read, even though we may not be aware that we have read them.

Sometimes, of course, people misread the cues, and the behavior that results is inappropriate and sometimes provocative of difficulties.

LISTENING In any form of communication--the communication of feelings as well as the communication of facts or instructions--listening is an important part of the process. Children are often prone to "tune out" the messages coming to them from other people. Sometimes this is because they are concentrating so completely on the task at hand; but sometimes it is because they are preoccupied with themselves and their own feelings, or because they hear what they expect to hear rather than what is actually being conveyed. Some of the program segments are specifically designed to call the attention of the viewing children to the importance of listening, to listening as a crucial part of the process of communication, and to results that can ensue from failure to apprehend the message that is being communicated.

PUTTING YOURSELF IN SOMEBODY ELSE'S PLACE One means of access to the feelings of others--and one at which children are unusually proficient, if they can be helped to realize this--is imagination. By imagining that she/he is the other person, by thus "putting her/himself in somebody else's place," the child can then ask her/himself, "How would I feel if I were that person?" This empathic process can provide an effective and open line of communication about the feelings of others and can motivate social behavior that is appropriate to those feelings and adaptive to the situation.

Examples from the programs:

In a soap opera take-off, as an episode in "Days of Our Night," titled "Does She Mind?"--we see Cara reading a huge picture book, as the announcer tells us: "When we left Cara last time, she was reading a book. But now, suddenly...." And a boy enters, carrying a tuba. "Do you mind if I sit here," he asks Cara, "and practice my tuba?" Cara minds very much but pretends not to. As the boy rehearses his tuba lesson, the announcer calls attention to all the cues Cara is putting out about the way she really feels. "But," says the announcer, "Cara told the boy she doesn't mind. Will she tell him the truth? Will she be able to read her book? Find out--by tuning in again tomorrow." The suspense is shattered and tomorrow's episode goes down the drain, as Cara, who has decided to voice her feelings, interrupts him, saying loudly, "Yes, I mind!"

Cleofas is very sleepy but is determined to keep his promise to Chelo that he will help her with her yardwork. Almost nodding off, he constantly denies that he's sleepy, even though Chelo notices his peculiar behavior. Finally, while mowing the lawn, he sinks face down, sound asleep in the grass. When Chelo wakes him, Cleofas claims that he was merely checking to see how well the job was going at ground level. Finally, Cleofas admits the truth about feeling sleepy, just in time to fall asleep with his head on Chelo's shoulder.

In a parody of a familiar television commercial, a brief episode of obvious non-communication--between a girl and boy meeting for the first time--climaxes with the dread charge: "Ring around the ear!" As the camera zooms in to reveal, close up, an embarrassing smudgy circle around the girl's ear, a youngster's voice takes the well-known announcer's role: "Those awful rings--of not listening! You didn't hear a word he said. But cheer up! You can end ring around the ear with listening!" Armed with the bar of soap marked "LISTENING" that appears magically from off screen, and spurred to action by the young announcer's assurance that "LISTENING around the ears gets out those stubborn rings," the girl approaches the boy with ears scrubbed and at the ready, and communication is handily established.

By imitating animal sounds, Cara has strained her voice and is unable to speak, but Maruca does not know this. As they collide during a walk, and have several subsequent mishaps, Maruca interprets Cara's silence, following Maruca's apologies, as displeasure and sulkiness, and finally reacts with anger and hurt feelings. "I thought we were friends and here you won't even talk to me." Fortunately her misreadings of cues is interrupted before any real harm is done. Just as Maruca has declared, "Okay, entonces ya no somos amigas. Si tú no me vas a hablar a mí, yo no te voy a hablar a ti. Got that? I'm not talking to you ever again!" along comes Frank, greeting Cara with, "Hi, Cara. Is your voice still gone?" With understanding comes a renewal of friendship and an apology from Maruca.

A child finds--and is tempted to keep--another child's money. However, putting herself in the other child's place, she can imagine the feelings of the one who worked so hard to earn the money and then lost it. As a result of this empathic awareness, she resists the temptation, and the money is returned.

In a parody of a well-known television variety program, "Sonny and Chair," two famous entertainers discuss the fact that it's their daughter's birthday. They talk about what to get for her, Bunny suggesting a rattle and Chair preferring a pull-toy. They sing a song about giving and then invite their daughter onstage. She proves to be taller than either of them and wearing a too-small baby dress. When told she can have anything she wants, she informs her startled parents that she'd really like to have the keys to the car. Bunny and Chair are taken aback, but they have promised, so Bunny hands over the keys. As the surprised parents watch, we hear the sound of their daughter driving away in the family car.

Josefina is transporting a heavy box to the bus station on her cart. She stops in front of El Nopal to get a drink of water and encounters Campamocha, who notices how tired she appears to be. When he hears that she's taking the box to the bus station, Campamocha offers to do it for her, but Josefina insists that she can do it. She begins to enter the restaurant and observes Campamocha about to carry the box in spite of her having declined his offer of assistance. Telling him she'll be angry if he doesn't let her do it, Josefina enters the restaurant. Campamocha is still not satisfied that she really wants to do

it herself and begins to lug the box toward its destination, commenting on how Josefina will be pleased in spite of her instructions to him to leave the box alone. But then he is beset with misgivings, thinking that Josefina always says what she means; so he lugs the box back to the cart. He then reconsiders and decides he knows what's best and begins to struggle along with the box once more, only to have second thoughts and carry the box back to the cart. As he leans the box against the cart, out of breath from his exertions, Josefina reappears to say that she's reconsidered and would indeed like Campamocha to carry the box for her. Campamocha slides to the ground in weary resignation.

Cara, still unable to use her voice, is sitting on the wharf strumming on her guitar. Campamocha comes along and asks her how she feels. Cara looks sad and strums a "sad" chord on her guitar. Campamocha then asks if her throat hurts and Cara makes an "ouch" face while producing a discordant chord on the instrument. Observing that she'll feel better when her voice returns, Campamocha listens as Cara grins and strums a lively series of chords. He then comments that, even without her voice, Cara is able to communicate pretty well.

Chuchin is sitting on a bench reading when Joseph walks past, listening to his transistor radio. The teenager stumbles, dropping the radio which smashes to pieces on the ground. Chuchin goes to help, and the teenager is disconsolate, saying that the radio was a special gift from his aunt. They both realize that the radio is beyond repair, and Chuchin says he'd like to help but doesn't know what to do. Finally, he gives the kid a hug, and the kid brightens up at the encouraging gesture. Joseph then begins to pick up the pieces, saying he'll take them to Campamocha and see if the radio can be salvaged.

Cleofas is sitting in his pad with three friends watching a horror movie on television. As screams erupt from the set, Cleofas jumps up and turns it off, shaking with fright. The children demand an explanation of his behavior, and Cleofas pretends he was afraid they would go to pieces if they continued to watch. The kids sense what

is really wrong and ask the alley cat if he's scared. Cleofas pretends indignation and says if that's the way they feel, they can just leave. As they prepare to depart, Cleofas pretends that they have insisted on staying and suggests they play a game of cards. He gets out the dominoes and seems unaware in his agitation that he said they would play cards. Again the children ask him if he's frightened, and again he heatedly denies it, though his paws are shaking. Once again his companions start to leave, and once again Cleofas feigns nonchalance and has them stay. Finally, when the kids are fed up with his behavior, Cleofas admits to being scared and asks his friends to stay with him. Everybody huddles together and no one is afraid.

A child who speaks English with a strong Spanish accent asks another child for some water, and is laughed at for the way he says "water." A child's voice, off screen, sings:

> That wasn't a very nice thing to do.
> How would you feel if they did that to you?
> Sometimes you make an error, too.
> Would you like it if everyone laughed at you?

The same empathic song, "HOW WOULD YOU FEEL?," asking the listener to put him/herself in another child's place, is sung again when one child shows another child a picture he has drawn of himself, and the second child messes up the picture by drawing a moustache, a beard, and eyeglasses on it.

VALUING THE UNIQUE QUALITIES OF EACH INDIVIDUAL

RESPECT FOR DIFFERENCES

Each viewing child is encouraged to see him/herself as a unique and special individual. Each is helped to observe that feelings of personal worth--crucial to the development of self-esteem--can accrue to the self in two ways. A child can say to him/herself: "I am worthwhile because I am me," and "I am worthwhile because of the things I know and can do and the ways in which I can contribute to the wellbeing of others."

At the same time that they are learning to recognize and value the differences that make each self unique, children can be helped to recognize and take into account the similarities that each person shares with others.

Awareness that each individual has strengths and that the varied contributions of individuals who differ from one another can enrich the lives of all can be expanded to include an awareness that each culture, while differing from others, has strengths that can be similarly enriching.

Because it is not unusual for children (and many adults) to react to the novel or different with avoidance, anxiety, criticism, or derision, respect for differences and valuing the unique qualities of individuals are pervasive themes. The valuing of individual and cultural strengths is reflected in easy and natural ways throughout all the programs. Representative of the ideas that are modeled in the program are these curriculum concepts:

Every individual is unique.

People develop pride and self-esteem from knowing about their ethnic group.

People who experience other cultures develop greater appreciation for them.

There are common and unique features across cultures.

People who are concerned for others respect their differences.

People can help others feel good about themselves by respecting their differences.

People show their concern for others in many ways.

People who have the same feelings may have different ways of expressing those feelings.

ACCEPTANCE BEHAVIOR Self-acceptance bears a distinct relationship to acceptance of others. The person who accepts her/himself--shortcomings, mistakes, failures, and all--as a worthwhile person is more likely to see others as persons to be valued despite their differences or human frailties. The designers of the CARRASCOLENDAS programs consider acceptance behavior to be learned behavior and to be transferable. In other words, if the individual learns acceptance behavior in one situation, it is likely that he or she will be able to exhibit the same type of behavior in similar situations. If a child has been helped to learn self-acceptance, that child can more easily learn acceptance of others, and is more likely to generalize acceptance to other individuals.

The relationship of self-concept to prejudice is sometimes seen to mean that those who rate themselves and their cultural group highly naturally reject others and rate them lower. Designers of the CARRASCOLENDAS programs see the relationship in a different way; they ascribe prejudice and manifestations of prejudice to anxiety arising from insecurities about the self and the cultural group. The person who is secure in his/her concept of self and ethnicity is less likely to feel threatened by differences and moves more readily into acceptance behaviors.

AWARENESS OF MOTIVATION Closely allied to acceptance behavior is witholding judgment until motives are clear. In our dealings with other people, it is important to understand why others are acting as they are, or why they are doing and saying certain things. Often, if we take actions or words at face value, without understanding the reasons or feelings that prompt them, our own feelings and reactions will be very different from those we would have with increased awareness. Children can be helped to realize the importance of understanding why someone is doing or saying something and of postponing action or reaction until they know what's going on. Numerous program segments are designed to model the importance of this kind of care, to reflect the positive consequences that attend it and the unfortunate results of acting or reacting without such understanding.

AVOIDANCE OF STEREOTYPING Children who are helped to learn real respect for differences and genuinely to value the unique qualities of each individual are less likely to impose stereotypical expectations on others. These programs reflect the idea that projecting stereotyped views of a person because of fixed preconceptions about appearance, color, sex, race, cultural group, age, or other group characteristic is inaccurate and unfair. This view is implemented throughout the series by the avoidance of stereotypical models, and by modeling the full range of characteristics found in any group, to the end that stereotyping is counteracted by example rather than preachment.

Examples from the programs:

Maruca and Calvin, wide-eyed while watching a horror movie, voice their feelings: "What a scary movie!" says Calvin. "Oh, that monster scares me!" says Maruca, with a tremor in her voice. "Isn't this a scary movie?" "Scary? No. I think it's funny," says the voice of another moviegoer to their amazement--amazement that turns to understanding when they turn to find a monster sitting next to Calvin. As the children move fearfully to the end of the row, the monster continues to laugh and jump up and down with enjoyment, exclaiming, "Look at that neat monster chase those silly people! Go, monster!"

In a parody of a popular television series, Mr. Sock of the "STAR WRECK" segments is watching a tv comedy aboard the Starship CARRASCOLENDAS. As Captain Jerk and Lt. O'Hara roar with laughter, Mr. Sock pats his knee while keeping a straight face. "Mr. Sock, why don't you laugh?" "We Dullcans laugh by our patting our knees," he replies. "That's different," says O'Hara. Still considering Sock's behavior, O'Hara later muses, "But, Mr. Sock, you aren't different. You walk like us. You talk like us. You even eat like us." "Good old lunch," exclaims Sock, as an attendant comes through carrying a tray with bowls of hot soup. Taking the tray from the attendant, Sock takes a big bite out of the tray, chewing happily, and saying, "Yum. Delicious." Then, to O'Hara, "Now, what were you saying?" "Never mind," answers O'Hara. "You're different. You're <u>really</u> different."

In another STAR WRECK episode, Sock, at the computer console, announces, "We've made contact with a creature, Captain." Seeing a handsome man's face on screen, Captain Jerk gives

orders to beam the alien aboard. Arriving aboard the Starship, the alien peels off its handsome mask to reveal a hideous face. Unable to understand the sounds with which the ugly thing communicates, the Captain asks the computer for a translation. To the consternation of all, the creature is asking for a hug. Captain Jerk slowly and cautiously rises, approaches the alien, and, after a good deal of fearful hesitation, allows the creature to hug him. Relieved, Jerk hugs the creature in return. "It's okay, everybody," he tells his companions. "The monster's nice." The others approach and hug the monster, too.

Cleofas, awaking in his hammock, comments on the beauty of the day, then falls out of the hammock, picks himself up and sings:

I did it again.
I fell out of bed.
There's a bruise on my shoulder,
A bump on my head;
And if anyone saw me,
I'd wish I were dead.

However, when Rafael arrives and seems concerned about Cleofas' accident, Cleofas disclaims having had the accident. "You don't like to admit it when you make a mistake, do you?" asks Rafael. "I never make mistakes," claims Cleofas, and sings:

I'm perfect.
It's important to be perfect, you see.
And because I'm so perfect,
Everyone I know likes me.

The day is fraught with mishaps, with Cleofas alternately mourning his misadventures and declaring his perfection. Finally, Rafael helps to resolve his dilemma: "Cleofas," he says, "you don't have to be perfect for people to like you. Nobody is perfect, Cleofas." This is reassuring to the fallible alley cat. "If nobody's perfect, then maybe I can admit I made a mistake." In a delightful exchange of "nearly's" and "almost's" and "about's," Cleofas accepts himself with all his imperfections and decides that he is nearly, almost, just about perfect, and that will do!

Agapito is with Cleofas in his pad, attempting to convince Cleofas that he, the alley cat, can roar like a lion. Cleofas patiently tries to explain that he is a cat, not a lion and doesn't roar. They sing the song "You're Very Different," but Agapito is still not convinced, saying that they are both felines. Cleofas shows Agapito a melon and a pineapple and tries to show by analogy that both are fruit but not the same. Agapito catches on to the importance of individual differences, but still wants Cleofas to give roaring a try. Resigned to the idea, Cleofas tries hard and of course comes out with a "meow." Agapito shrugs and gives up, cutting the melon for them to share.

Chuchin goes to Benito's shop and offers him a houseplant as a present. Benito refuses, saying he never fools with plants. Chuchin suggests he could look at the plant and find that enjoyable, but Benito says that, while the plant may be pretty to some, it isn't to him, and he won't waste time looking at it. Benito returns to his ledger book, checking his receipts. Then Chuchin suggests that Benito may enjoy smelling the plant, but when he does, Benito sneezes and again refuses. Chuchin then tells Benito that he can talk to the plant, and Benito is amazed that someone could make such a foolish suggestion--so amazed that he laughingly relates the idea to his ledger book, just as Chuchin has spoken to the plant. At this point Rita enters and admires the plant, asking Chuchin if he will sell it to her. Benito jumps in between them, taking the plant and informing Rita that Chuchin was going to give it to him and that he will sell it to her. But Chuchin takes it away from Benito and gives it to Rita without charge. As Chuchin and Rita depart, the astounded Benito laments to his ledger book that Chuchin gave away "his" plant.

Josefina is walking by the photo shop when Benjamín comes out with a brown envelope, saying, "Josefina, here are your pictures." Before Josefina has an opportunity to look at the photographs, Susan appears. Josefina is interested in what Susan thinks of her pictures, but reacts with surprise and hurt feelings when Susan comments, "Look at that old cow," and "It's so fat." As matters approach a boiling point, Benjamín reappears, saying that he has given Josefina the wrong pictures, and Susan and Josefina resolve the confusion.

LEARNING TO ACCEPT RULES

Mature, effectively-functioning adults recognize that rules are vital to an orderly society and accept certain restrictions on their freedom because of this. Children in general do not have sufficient experience to appreciate the significance of laws to society and, indeed, are often inclined to view family rules as unreasonable, capricious, or merely an exercise of power.

The CARRASCOLENDAS programs contain numerous segments designed to help children learn the utility of rules and laws. When addressing the issue of rules, the programs by no means advocate blind, unquestioning obedience. Instead, they model ways in which rules help create an order in our lives, help to protect us, and make it possible for people of good will to work and live more harmoniously. In children's aspirations toward belonging and "connectedness," there is a place for understanding that the function of good rules is the maintenance of community wellbeing and social order. The programs encourage children to look for the reason behind the rule as a first step in developing appreciation for these functional restrictions on individual and group behavior.

Examples from the programs:

Outside El Nopal, a crowd is excitedly discussing the contest--whoever guesses closest to the number of beans Paco has placed in a jar will win $10. Benito strolls by and, when he learns there's money involved, becomes very interested. While the others aren't looking, Benito begins to count the beans, laying them on the counter of El Nopal. Chuchin stops him and explains that the rules say everyone must guess the amount, though Benito says he doesn't want to guess--he wants to win. Later, Benito returns wearing a large cape and, after momentarily distracting everyone's attention, switches Paco's jar for one he had concealed under the cape, with the idea of circumventing the rules by counting the beans on the sly. Paco eventually notices that the jar is different and deduces what has happened. Chuchin has a talk with Benito, and the original jar is returned. As Paco is about to read off the correct number later, Benito is urged by everybody to take a guess, and he writes a number on a piece of paper but decides against entering because he can't be certain of winning. His dismay is evident when it turns out he had guessed the exact amount,

but Agapito is declared the winner because Benito refused to enter his guess. Agapito takes the $10 and buys lunch for everybody--beans.

Cleofas, unwilling to admit that he doesn't know how to play hopscotch, makes a shambles of the game, leapfrogging over another player, throwing the rock far away, jumping on first one leg, then two, for no reason, at last doing a wild counting dance. Finally, pressed by the other players to admit that he doesn't know the rules, Cleofas swaggeringly takes the attitude that it doesn't matter whether he knows the rules or not. The children won't let him get by with this, insisting if you don't play a game by the rules, there's no game, because a game just isn't a game without rules. Abashed, Cleofas admits his ignorance and asks the children to teach him the rules of hopscotch.

Cleofas, ignoring the "Don't Walk" traffic sign and the warnings of some children who are waiting for the "Walk" sign, narrowly misses getting hit by a car, runs back to safety, and shouts at the driver, "Why don't you look where you're going? Don't you see people walking? You ought to be more careful." When the children explain about the "Walk" and "Don't Walk" signs, Cleofas is indignant: "There are signs that tell me when I can cross the street and when I can't... machines that tell me what to do? That's an insult! No machine can tell me what to do! What a ridiculous law!" Yelling at the sign, "I'm going, and you can't stop me!" Cleofas once again plunges into the traffic and again narrowly misses being hit by a car. When he learns, however, that the signs also make the cars stop when it's time for him to walk, he realizes how helpful this ordering of the traffic is to everybody, and the segment ends with the converted Cleofas now explaining why that law is very important.

ADAPTIVE COPING WITH FRUSTRATION

ANGER

PERSISTENCE AND COMPETENCE

Frustration is a fact of life, and learning to cope with it can be one of the most vital skills a child learns. CARRASCOLENDAS suggests two approaches to the problem of dealing with frustration:

1. Children should learn alternatives to aggressive responses to frustration.

2. Children should learn alternatives to quitting in the face of frustration.

AGGRESSION AND ASSERTIVENESS As we use the terms with reference to these programs and their content, by aggression is meant antisocial behavior, usually with a strong underlay of anger, and chracterized by hostility and violence in some degree. Aggression, used in this sense, aims more at expressing the feeling and generally results in prolonging hostilities rather than solving the problem. Assertiveness may also be caused by anger, but it is more a matter of making clear to others, firmly and without hostility, violence, or undue emotion, how you feel and what you would like to have happen. Assertiveness is a prosocial behavior that consists of calmly standing up for yourself, for your rights, your wants, or your needs, or for those of others.

ADAPTIVE COPING WITH FRUSTRATION Basically, the series develops the point that an aggressive response to frustration is really nonadaptive in that it moves the goal even farther away or renders it harder to attain. Many events in a child's life can trigger frustration. For example, a simple mistake in a project, school work, or the like can cause the child to feel down on him/herself; but a mistake should be viewed as a learning experience that can turn a negative situation into a positive one. Experimentation, which often results in something not working, can be a form of learning and discovery. The series reflects the idea that it is not good to overdwell on errors once one has analyzed them sufficiently, determined how to avoid them in the future, and prepared how to make any restitution or corrective action needed. A certain amount of thought, of course, is necessary to make these determinations. At the other extreme, one should not respond to errors by immediately turning to happier thoughts or pretending the mistake didn't happen. The programs reflect the notion that there are two kinds of mistakes made in coping behaviors--unintentional and intentional--and two different approaches to handling these behaviors.

There is no point in dwelling on unintentional mistakes, except to take whatever steps are necessary to see that they don't happen again.

Intentional mistakes--involving careless or reckless

behavior, or behavior that is immoral or unjust--is more serious and should involve articulation of the Golden Rule and the expectation that one should be treated as he/she treats others.

Program segments do not attempt to provide "solutions" for any and all frustrating situations in which children may find themselves. Rather, the programs aim at making children aware that alternatives to aggressive responses do exist, and that they can lead to the ultimate accomplishment of the goal. Some of the alternatives modeled in the series are seeking outside assistance, avoiding the frustration by taking another route to the goal, and (when dealing with another person) attempting to reason with the frustrator or--in extreme cases of bullying and the like--making plans to avoid the frustrator.

ANGER Anger never occurs in a vacuum; it has an event or events that elicit it. Anger is a feeling, and, like all feelings, it can be mild or intense--from annoyance to rage. Children need to be familiar with anger as a natural emotion that is often felt, but they can be helped to learn that some ways of expressing anger are more appropriate than others.

The behavior most often associated with anger is antisocial or hostile and aggressive behavior. As our society does not readily tolerate hostile behavior, particularly from children, anger is the most-frequently-repressed emotion we have. A person feeling anger but repressing it may do hostile things, but often will not admit their origin, will attempt to rationalize the behavior. This is a tricky business, because if we encourage children to admit and express their anger in a society that won't tolerate such behavior, we have done them a disservice.

Role-taking is modeled as a major effective means of reducing anger. Children may come to see that if someone does something that makes you angry, and you put yourself in his place and understand why he did it, your anger will be lessened. You may, for example, conclude that the other person's behavior was understandable and rational from his point of view; you may not like what he did, but you'll sympathize with it. Then again, you may conclude that, as understandable as his behavior may have been to him, in the grand scheme of things, it was totally irrational; but his irrationality is his problem, not yours, and all you have to do is make practical plans to steer clear of getting into the same conflict with the same person again.

Where anger is caused by frustration, the programs indicate that anger is not the only, inevitable reaction to that frustration. Attempting to overcome the frustration is one constructive way to deal with it; if the frustrating circumstance can't be overcome, ignoring it and moving on to some other activity might be a solution. Getting angry and staying angry is not an effective way to cope with the problem; such behavior just wastes emotional energy.

Displacement of aggression is a common phenomenon. Children (as well as adults) may get angry at something trivial because they are really angry at something else. The programs encourage children who displace aggression to look into themselves and try to figure out the real object of their anger. Victims of displaced aggression are encouraged by the programs to understand why they are being treated in an undeservedly hostile way and what they can do about it.

In general, we are to encourage children to find positive, constructive ways to deal with anger, to try to solve the problem that caused the anger rather than just vent wrath. Expressing--or stifling--the feeling, without solving the problem, can imbue a whole time period with uncomfortable and unproductive feelings.

PERSISTENCE AND COMPETENCE When dealing with frustration brought about by failure at a task, the important thing--as modeled by the programs--is a positive approach, enlisting coping devices rather than dwelling on the feelings of failure or the inhibitions that failure often produces. The programs encourage persistence in the face of frustration, where this is appropriate, rather than advocating an automatic shift to alternate goals or substitute outlets.

The programs are designed to model persistence as an important method of learning, improving, and developing, as well as a device for dealing with frustration and failure. It is valuable for children to understand that there is a relationship between what one puts into some things and what one gets out of them, with the amount of effort invested often determining the quality of the outcome.

There are, of course, certain activities in which no amount of persistence will alter the failure. The child who wants to make the school track team but lacks the physical equipment cannot alter that fact through mere persistence at running. People vary in their competence, and some are strong in certain areas while others are not, though everyone has his/her special areas of proficiency.

Examples from the programs:

Upon Chuchin's arrival in Carrascolendas, Agapito has insisted that Chuchin stay with him and they have gone to Agapito's den. Agapito points out the bed and says there's room for both, suggesting they take a nap. Chuchin isn't sure but climbs in next to Agapito anyway. Agapito drops off to sleep at once, and his tail flops over on Chuchin, preventing his going to sleep. Chuchin moves Agapito's tail and is about to doze off when the lion snores loudly, waking him up. Agapito shifts his position as Chuchin is dropping off, and the shift tosses Chuchin out of bed. His own snoring awakens Agapito, and he is dismayed to see Chuchin on the floor. When he learns that he has been the cause of Chuchin's discomfort, Agapito is very apologetic and says he fears Chuchin must be angry with him. Chuchin explains that he isn't angry, and that one can't get angry at people for doing things they can't help. Agapito and Chuchin agree that it may be better for Chuchin to sleep on Benjamín's couch.

Jackie enters El Nopal and heads for the juke box. She puts in a coin and waits, but nothing happens. She begins to hammer in the side of the machine, attracting Paco's attention. Paco asks what the matter is, and when he hears that she lost her money to the juke box, he says he can get it back for her. He pushes the coin return lever and the coin drops into the slot. Jackie says she's glad that she at least got her nickel back. When Paco hears this, he directs her attention to the sign on the machine saying that all selections are 10¢. Jackie is chagrined and apologizes for her hasty anger. Paco tells her it's all right and produces another nickel so they can both enjoy a tune.

Jody and Andrew, in factory-worker clothes, are working intently on something the viewers cannot see. Jody asks Andrew, "Do you ever get angry?" "Yeah, I get angry sometimes," replies Andrew. "Do you feel the way I feel when I get angry?" asks Jody. "I don't know. How do you feel?" asks Andrew. In reply, Jody sings a bilingual song, "That Firecracker Feeling," in which (by the use of special effects) her anger is seen as producing fusillades of fireworks, as she sings:

> How can you tell when I get angry?
> It's really not easy to miss.
> How do I feel when I get angry?
> I feel exactly like this: (Fireworks)
> In a tizz I fizz and fizz. (Fireworks)
> Firecrackers! That's just how it is!

As she prepares to expound on her feeling, Andrew cries: "No! No! Don't tell me again!" When Jody asks him why not, he gestures toward their environment, revealed as a fireworks factory, with boxes around the room labeled bilingually "Fireworks" and "Danger: Explosives," etc.

Angered because Benito has slammed the door in his face, Cleofas goes to El Nopal. There he takes his hostile feelings out on some children who are in the restaurant playing checkers. The children are puzzled and hurt by Cleofas' behavior, unable to see any basis for the alley cat's hostility. It is Paco who resolves the situation, suggesting to Cleofas that the children have given him no reason for anger and asking Cleofas what made him angry before he came to the restaurant. Cleofas is enabled to realize that he is indeed displacing toward his young friends the anger he feels toward Benito, and he leaves the restaurant, after apologizing to the children, to assert his feelings and discuss their cause with the one who was really responsible for them.

Agapito and a child are working in their adjoining gardens. Agapito's garden is just turned earth, but the plants in the child's garden are visible. Agapito is hoeing furiously at his garden. Just as he stops, leans on his hoe, and wipes his mane, Chuchin appears and comments enthusiastically on the child's garden. "What about mine?" asks Agapito, feeling that his garden has been slighted. Chuchin, surveying the bare earth, manages a feeble "Oh, yes...very nice," and looks down at one small plant that is just peeping above the surface. The plant is a weed, and Chuchin departs, after Agapito chides him for not knowing a weed when he sees one. Agapito, desperate over his garden, begs the plants to grow, shines a flashlight on the ground to give them more light, offers them talk, music, anything, and sings a song to them about growing. When he has worked himself into a flash of anger over their failure to grow, the successful gardener asks Agapito when he planted his garden. "Yesterday," says Agapito. The child explains that it takes two weeks before the plants can be seen, and Agapito, contrite, apologizes to his plants, realizing that he will have to be patient.

Alice, walking by the millhouse, hears Gloria shouting, "It's a big one!" and hears much splashing. She runs to Gloria, who is holding a fishing rod that's pulled by a taut line, bent, looking ready to break. Gloria calls to her to get a net. "Go to Benito's! Buy it!" cries Gloria, still fighting to retrieve his big fish. When she starts toward Benito's shop,

she is stopped by Rita, who asks Alice for the five dollars she previously lent Alice, because Rita has to pay her phone bill. Divested of all her money, Alice runs back, tries to explain the absence of the net to Gloria, then, with an inspiration, leaps into the pond and catches the fish in her hands, resolving her frustration and solving the problem in her own way.

SEE-AND-DO BEHAVIORS

There are certain classes of behavior it has been demonstrated children will emulate after observing models who are engaged in such kinds of behavior. These provide major themes that are reflected time and again in the CARRASCOLENDAS programs, as we feel they are important to children in relating to others and in the development of the individual child's self-image. These will be discussed here as separate themes, but it will be clear that they sometimes overlap in important ways in important areas.

INCIDENTAL LEARNING In many instances, the modeling of these classes of behaviors may be more implicit than explicit. Realizing that children like to learn but do not always like to be taught, the programs will refrain from too much moralizing or "preaching" about behaving in these ways. They will refrain from "hitting children over the head" with pronouncements about these behaviors, and will often model the behaviors without overt comment, as opportunities for incidental learning. Children often learn more than those things that are considered to be the focus of the learning experience. As teachers know, children may be attending to another thing that is attracting their primary concentration, while being aware of and learning also certain things that are going on incidental to the central focus. Thus, in addition to explicit presentations, many of these behaviors will be "imbedded" in segments emphasizing other themes, as pervasive opportunities for incidental learning.

AFFECTIONATE BEHAVIOR

One of the recurring themes in the CARRASCOLENDAS programs is the acceptance and positive use of affectionate behavior.

Many children of the target age group are hesitant about or reluctant to demonstrate affectionate behavior either with family members or with peers. Some of this diffidence may be ascribed to age, some to individual personalities, some to cultural and familial influences, some to embarrassment or fear of ridicule or rejection.

The programs recognize and reflect the fact that people have different, legitimate ways of expressing the same emotion. Children are helped to learn that there is a wide range of emotions, often expressed differently from culture to culture,

and from individual to individual, and that each person must find the range in which he or she is most comfortable, there being no one "right" way or "wrong" way.

The programs do attempt to make it clear to viewing children that there is nothing intrinsically "wrong" about expressing positive emotions, such as affection, in an open manner. The characters model affectionate behavior as a source of warmth and support among people who are involved with one another in everyday living. It is the purpose of the programs to let children know that they need not be "sissy" to be physically affectionate, and that it is possible to demonstrate affectionate behavior between boys and girls without its having sexual overtones.

Thus the programs may show an older child reassuring a younger child or a peer who is afraid, a younger child comforting an older child who has been hurt, one child holding or hugging another child who is very sad. The programs reflect appropriate behavior on the part of a child or adult confronted with another child or adult who is clearly in distress.

It will be observed by viewing children that an affectionate response offering reassurance or comfort to another person requires some empathy skills on the part of the child or adult who is making the response.

EMPATHY is revealed as having two aspects: (1) role-taking--knowing how the other person is feeling inside or what he or she is thinking inside, and (2) effective response--knowing how to respond appropriately to the feelings and thoughts that one person knows the other person has. Children will be helped to learn that both the "knowing" and the "doing" must be there if the response is to be really effective.

It's possible to be <u>aware</u> of what another person is feeling and still not know to respond appropriately. Often, when we meet somebody who is sad, we try a joke or two to make him laugh, and often that's not appropriate. We have not matched the doing and the knowing in an effective way. On the other hand, the mismatch may come from a misinterpretation of what the other person is feeling. One person may think another person is happy, sad, angry, scared, or whatever, when in actuality the other person is feeling something entirely different. Someone, assuming that a child is heartbroken over losing a contest, may offer a deeply-sympathetic response that turns out to be inappropriate because in reality the youngster philosophically accepts his loss.

Children will be helped to learn that openly-demonstrated affection serves a very important common function that we often do not allow ourselves--a support function as differentiated from "love" and "romance." In the area of positive affect, touching, hugging, patting on the shoulder, and such affectionate responses are mechanisms for showing camaraderie or encouragement or comfort. The programs reflect communication of open concern for the feelings of others through physical as well as verbal expressions of affection.

While reflecting the acceptance and positive use of affectionate behavior, the programs encourage children to show affection and emotions in the manner most comfortable and effective for them.

Examples from the programs:

Chuchin discovers Benjamín taking pictures of a butterfly coming out of its cocoon. When asked how long the process takes, Benjamín consults a large gold pocket watch. "That's a nice-looking watch," says Chuchin, and Benjamín proudly replies, "Yes, and it's very old, too." As the cocoon activity speeds up, and Benjamín leans over excitedly with his camera, the watch falls out, hits on the stones, and breaks into pieces. Benjamín is disconsolate when Chuchin, expressing affectionate concern, nevertheless says the watch is too badly broken to be fixed. "But I have to fix it," Benjamín says. "It was my grandfather's watch." Chuchin is deeply sympathetic but feels that even a watchmaker can't fix the watch. However, when Benjamín heads for a nearby trash can to throw away the watch, Chuchin stops him. "Save the case," he says. "It can still remind you of your grandfather." He shows Benjamín his own keychain with a silver dollar on it. "See this," he says. "It was the first dollar my father earned when he came to America. I'll never spend it." "That's a good idea," says Benjamín, somewhat consoled by his friend. "Well, then, I'll carry this case with me. Thanks, Chuchin."

Cleofas, the Alley Cat, and Alice are ready to enter a restaurant when they see a sign saying that no animals are permitted to enter. Alice thinks Cleofas will be welcome, but Cleofas doesn't agree. When she says, "Let's ask them," Cleofas says "Good idea. I'll just hide around the corner while you ask them." Alice, feeling that Cleofas is different from other cats, says, "But how can I ask them if they don't meet you?" Cleofas insists on hiding around the corner, and when Alice

asks the waiter if a cat may come in with her, the waiter says, "I'm sorry, Miss. No animals allowed." "But he's different from other cats," says Alice. "I'm sorry, says the waiter. "Even if he is different from other cats...no animals allowed." When Alice reports this to Cleofas, he is devastated. "But how can he say he doesn't like you if he doesn't know you?" asks Alice. "You've got to talk to him, Cleofas." She finally convinces the reluctant Cleofas to talk to the waiter, who, upon meeting Cleofas in person, is totally bowled over. "A talking cat!" he exclaims, and invites Cleofas in. "He's letting me in! Even though he's seen me!" exclaims the surprised Cleofas. "Cleofas," says Alice, "he's letting you in <u>because</u> he's seen you." "<u>Especially</u> because he's seen me," says a delighted Cleofas. Alice smiles and puts her arm across his shoulder as they start to their table.

Cleofas, watching a horror movie with some children, keeps thinking up excuses for having the children stay with him, while disdaining the idea that he is afraid. When the children appear to take him at his word, and it seems that he is going to be left alone, he is forced to admit to his fear. After he confesses his fearful feelings, the children stay with him, and, sitting around him in a circle, affectionately allay his fear by hugging him.

HELPING OTHERS

SHARING

COOPERATING

BEHAVING ALTRUISTICALLY

Helping, sharing, cooperating, and behaving altruistically are among the ways that one can show concern for others and coincidentally raise one's own self-esteem.

To expand children's awareness of concern for others as a source of self-esteem, the CARRASCOLENDAS programs emphasize--as a major theme--that doing good deeds will make a person feel good about herself or himself. Repeatedly, characters in the programs are shown going out of their way to help someone else, frequently for no other reason than a desire to do so, and then being praised or complimented by other characters.

Maslow has pointed out that the basic needs (physiological and safety) of humans are met through cooperating with others; the higher-order needs, which are affective in nature, are met through giving of one's self in reciprocal relationships with others. Further, self-esteem is a measure of the willingness of a person to place concern for others over self-concern.

Research in observational learning indicates that cooperation, helping, and sharing increase when children see these behaviors modeled in prosocial programs.

Therefore, the CARRASCOLENDAS programs take care to offer numerous examples of people of all ages demonstrating their awareness of others, their concern for the well-being of others, and their willingness to involve themselves with the needs, interests, wants, and activities of others in positive, appropriate, productive, and reciprocal ways. As they observe the modeling of these behaviors on screen, children are helped to move beyond the "shortsightedness" that is an aspect of their self-centered perspective.

HELPING The programs reflect two kinds of notions about helping: (1) the reciprocal nature of helping and (2) how good helping behavior feels to the one who is helped and to the one who helps. Helping is shown as a contagious behavior: "If A helps B, it increases the likelihood that B will help A." Helping is not a unidirectional thing; it works both ways. Just as helping behavior elicits helping behavior, failure to help elicits failure to help.

The programs explore various aspects of helping behaviors from various points of view. These are often presented in segments reflecting such concepts and subconcepts as:

When people feel good about themselves, they treat others better.

When people feel secure, they are more willing and able to help others.

People who do something nice for others often find that others do nice things for them.

An unhappy person often is unable to consider the feelings of others.

People show concern for others in many ways.

People differ in the kinds of things they want from others.

Caring for another is trying to adapt to his needs.

People feel good when they make others feel good.

Most people want to make others feel good.

People like to be around those who make them feel good.

When you help others, it makes them feel kindly toward you.

Helping is modeled as a prosocial skill that involves being sensitive to others' needs for help and being free to give help. The programs model also the desirability of recognizing and admitting that one needs help.

The programs model, as well, a refinement of helping behavior. Recognizing that helping others is a useful and desirable social skill, the programs also--in certain segments--suggest there are times when helping is not appropriate, when others are doing a task they want to complete by themselves, or when circumstances do not warrant helping.

Examples from the programs:

Rafael is in need of a dime and eagerly requests a loan from his sister, Theresa, who curtly refuses. Invited by her friends to get a soda, Theresa agrees but complains that she first needs to find something to tie back her hair. Rafael produces a rubber band and is tempted to make Theresa buy it in order to obtain the dime he needs; but his sibling loyalty wins out and he gives Theresa the rubber band. As Theresa and her friends begin to leave, she stops for a moment and ponders Rafael's actions. She then returns to her brother, compliments him on his unselfish behavior, and gives him the dime.

Agapito, entering El Nopal late and observing a weary Paco cleaning up for the night, decides to help out and allow Paco to rest. Paco has misgivings because Agapito is unfamiliar with the work and prone to accidents, but he agrees nonetheless.

Agapito is forced to rouse Paco repeatedly in order to locate the broom, the soap, etc., and he ultimately overturns a load of dishes. Paco doesn't get angry, but Agapito's good intentions have only led to more work for the person he hoped to help.

Rita enters El Nopal looking for a quiet place to spend a few moments reading her magazine. Don José assures her that she will find the solitude she wants, but he repeatedly interrupts her reading and disturbs her, though he doesn't intend to and always insists that she remain to read. Don José is working on a poster advertising a half-price special on lunch, and as soon as it's displayed, a rowdy, noisy crowd enters the restaurant to take advantage of the bargain. Rita gives up on her magazine and joins the crowd for lunch.

Agapito comes upon Angela, who is depressed that she must throw her paper route without the benefit of her bicycle, which is broken. Agapito offers to help, but has more enthusiasm than skill. He wads up a paper in his attempt to fold it, and he almost hits Rita and Chuchin with his overly-zealous flings. He becomes sad about his ineptitude and inability to be of service, but Angela points out that he, being a young, strong lion, could carry the bag for her while she folds and throws. Agapito and Angela thus are able to make each other feel better.

In a parody of a courtroom drama, Helpful Harriet is accused of the crime of Not Helping. Unfortunately, the prosecutor is so disorganized that he scatters his papers and must rely on Harriet's assistance to collect and organize them. In fact, he is unable even to figure out the charge and must accept Harriet's help in the prosecution of the case. Seeing this, the judge realizes the charge is ridiculous and dismisses the case, asking that he be allowed to shake Harriet's helpful hand. When the old judge has difficulty climbing down from the bench, it's not difficult to guess who gives him a helping hand.

Paco climbs up on the millwheel in order to nail up a sign advertising El Nopal. Eventually, he realizes that he has over-extended himself and is in trouble, unable to get down; but he won't admit this to Chelo when she comes along and offers help. Despite his awkwardness and fright, Paco is too embarrassed to ask for help until the last possible moment. He finally admits to his predicament and discovers that

asking for help isn't as distasteful as he thought.

Cara is posing Maruca against a wall, composing the scene through the viewfinder of her camera. Benjamín strolls by and begins to give unsolicited advice, despite Cara's protests that she's just seeing how the camera works. Benjamín ignores her and, in an effort to help, proceeds to jump into the pond, wetting himself to the knees, in order to get the angle he wants. Proudly informing Cara that she'll love the pictures he took, Benjamin is astonished to hear her repeat that she was just seeing how the camera worked and that it contains no film.

SHARING Sharing and helping have a lot in common. Helping is giving up of one's own time and efforts to someone else. Another aspect of helping is the offering of material things. The programs model the sharing of material possessions as well as the sharing of time and energies. There are segments devoted also to the sharing of different cultures by (1) providing information or enhancing the awareness of another person regarding a culture with which she or he is unfamiliar, or (2) by participating in the aspects (foods, games, songs, dances, celebrations, observances) of a culture that is not one's own.

Sharing is shown by the programs to add dimension to life. When we share, we are better friends. The programs reflect also the idea that sharing is most meaningful when it is done in the face of limited resources.

While the programs model sharing as a prosocial skill, pointing up the usefulness of sharing, and encouraging sharing as a habitual behavior, a segment from time to time will reveal that there are reasonable limits to be set on sharing, that there are some things one is not called upon to share, and that one needn't share too much or with too many people.

Examples from the programs:

In a segment without dialogue, Josefina sits down on the wharf and prepares to eat an orange. While she is peeling it with obvious anticipation and relish, a child strolls up and casts eager eyes on the fruit, though he does not actually ask for some. Josefina, noticing his behavior, divides the orange

and gives him half. No sooner has he walked away than a second child appears, equally interested in the treat. Josefina has momentary misgivings about her rapidly-shrinking treat but nonetheless gives the child half the remaining fruit. When a third child appears, Josefina gives up the rest of the orange resignedly. Then she gets an idea and walks over to the child for whom she first divided the orange and entreats him with her eyes in the same manner he approached her. He gladly shares his portion, and everyone is pleased.

In a take-off on the popular television series "Good Times," we see a young girl about to eat a piece of pie, when her brother appears and asks her to share it. Informing him that this last piece of pie is hers alone, she refuses to share and an argument ensues. Suddenly a boy appears in the character of Grandpa "Fulton," who tells them he heard them arguing all the way to his dressing room. The puzzled children are baffled by the old man's insistence that they act according to family practice and share with each other, but the girl cuts the pie and hands half to her brother. The old man is pleased and begins to leave, when the boy informs him that this isn't Fulton's Mountain and that they aren't his grandchildren--in short, he's on the wrong program. The "grandfather" puts on his glasses and is stunned to discover that he is, indeed, in the wrong home, in the wrong series.

COOPERATION Cooperation is closely related to sharing and helping. The programs model cooperation along with the idea that there are lots of things two people can do together that neither of them (or no one person) can do alone. The programs reflect the concepts that helping one another in a cooperative endeavor can make things better for everyone involved, and that in many instances four hands used together are better than two hands used twice.

Segments explore various other concepts related to cooperation and sharing, among them:

Everyone is reliant on other people.

People must sometimes work with others whose behavior or values they cannot accept.

When people cooperate, the final product or activity is often better.

Contributing one's skills to a group effort often produces a product that is better than anyone could have produced alone.

Through sharing and cooperating, people gain more than they spend.

When people share concrete things, they can no longer keep (or use) the part they have shared; when they share love or concern, they continue to keep and use it.

When one shares, another is often willing to share in return.

People share many things without realizing it: experiences, feelings, space.

Cooperating and sharing are modeled by the programs as hallmarks of people with a good self-concept, people who like themselves and whom others like. This is the theme that is stressed, with less emphasis placed on the compensatory returns one gets from others. Children with self-esteem problems tend not to share; they are more likely to try to boost their shaky self-esteem by bragging about and hanging onto their possessions. It will be helpful to these children to see models who regard themselves positively and who are positively regarded by other people involved in the reciprocal social behaviors of sharing, helping, and cooperating.

Examples from the programs:

In a parody called "Wide World of Fun," Howard Hotel narrates the finals in the jump-rope competition. Interviewing one team, Howard asks the secret of their success. They reply that cooperation was what took them to the finals. When he asks the same question of the other team, each member tries to explain that he is the best rope-jumper in the world. When the competition begins, the first team makes a unified effort and turns in a fine performance. The second team can't coordinate its efforts and fails miserably. Cooperation wins again.

Near the wharf, Laura and Jody are undertaking a job, but working on it separately. They have agreed to move several heavy logs to Doña Paquita's house. One is supposed to load the logs into a wagon, and the second is supposed to pull them to the destination. Unable to move the heavy logs alone,

the first child suggests a joint effort, singing the song "Tu Das Un Poco" ("Give a Little"). They cooperate and succeed in loading and moving the wagon.

ALTRUISTIC BEHAVIOR In modeling these kinds of behavior, we feel it is important to help children learn that there are no immediate and personal gains for every kind of sharing and helping act they do. There are helpful, sharing, and cooperative things people do that have no reinforcing and immediately-satisfying result.

The further something is from children, the less meaning it has. A child may be confronted with a situation in which the helpful act has no immediate gains for him, and younger children have a difficult time with this, when they cannot project the pleasure they will have engendered for the recipient of the helpful action and cannot observe visible approbation for the deed.

Altruistic behavior can be approached in two kinds of modeling: (1) modeling sharing without the sharer knowing the person who benefited and (2) modeling the feelings or reactions of the person being benefited without the recipient knowing who did the good deed. A child may put up somebody's car windows when it starts to rain without knowing whose car it is or ever seeing the reactions to this altruistic act. The person who owns the car may be relieved, delighted, and grateful without ever knowing who put up the car windows. Thus we can model doing where the recipient is unknown or receiving where the "do-er" is unknown. The model can be seen to experience a good feeling from the altruistic act, even where the "do-er" is unknown. We need to let children know that sharing or helping are not empty acts, even though the sharer or helper may never know who benefited and the recipient may never know who the sharer or helper is.

REWARDING SELF AND OTHERS

SETTING STANDARDS FOR SELF-REWARD

An important aspect of developing self-esteem and concern for others is learning (1) to trust and value one's own appraisal of self and (2) to be aware of the pride others have in their own accomplishments and the gratification they feel when these accomplishments are rewarded.

In articulating the major objectives of the CARRASCOLENDAS series, we say: "Children are helped to experience their own intellectual, emotional, and physical capabilities, and to learn to communicate pride in one's self, one's language, and one's culture." This does not refer to boasting and braggadocio. It has to do in part with a child's learning to speak to herself or himself in "the silent language of self-communication" in rewarding and approving ways. "I did that well." "I really tried." "I'm doing better."

As the writers shape the segments that make up the CARRAS-COLENDAS programs, they keep in mind the kinds of children they hope the viewing children will become:

> Children who will be able to say, "I see that I can do more things than I ever thought I could."
>
> Children who see themselves as planning, purposive, choosing, individual, responsible, accountable.
>
> Children whose "internal language" is conducive to self-esteem, who speak to themselves in terms of support, encouragement, reward, and reinforcement, rather than in terms of self-derogation and reprimand.

One of the major concepts under Construct 1 (Growth Toward Self-Esteem) is: "Everyone feels proud of him/herself sometimes." This is a theme that warrants and receives repetition throughout the series, as it is a key aspect of positive self-concept. Characters do good things and express personal satisfaction through conversation or song, or they are congratulated or emulated by others. This category includes skills and talents, but it also includes prosocial behaviors and doing good deeds. Though individual characteristics of sex, age, personality, and cultural background are brought in, indirectly, they are not shown as the key factors in developing pride.

Related to the matter of learning to trust and value one's own appraisal of self and of developing internal language conducive to self-esteem is the matter of dealing with prejudice--with times when others say prejudicial things about you or treat you with tacit disrespect. The child who has learned to speak to him/herself in terms of support, encouragement, reward, and reinforcement, rather than in terms of self-derogation and reprimand, is far less likely to accept such prejudicial treatment at its face value. Such a youngster, knowing within him/herself that he/she deserves to be treated better, is equipped to recognize that the remarks or the treatment represent an opinion, nothing more. Such a

youngster is better prepared to give more credence to his or her own opinion of self.

Another important theme to which the series gives continuing attention is sharing the happiness of others who have accomplished or done something especially worthwhile. Too often people feel jealous when their friends do something of which they feel proud. Many people want their friends to feel proud of them but don't want the friends to feel proud of themselves. Program segments encourage children to share the pride and happiness of others.

The programs also recognize that no one is proud of everything he or she does. Many talented children become upset when they do not meet with easy success in a new or different area. The program segments model the realization that the idea of succeeding equally in every undertaking is unrealistic. On the other hand, children with limited skills generally can find one area for success, and this is encouraged, with the idea that the area may be a skill, a good deed, newly-acquired knowledge, a kind word. The possibilities are reflected as virtually endless and are shown naturally in song, statement, or the praise of other characters.

SETTING STANDARDS FOR SELF-REWARD We need to help children learn to reward themselves. We need to help youngsters realize that rewarding one's self is allowing one's self the same consideration that we show others. Children need help in learning that they don't have to wait for parents or teachers to reward them. The programs, therefore, reflect the idea that setting standards for one's self is a reasonable thing to do, and that the important thing is to set reasonable and realistic standards, then make something positive contingent on meeting those standards.

Viewing children will see models who set standards for themselves and who then reward themselves for meeting those standards. The programs emphasize the desirability of providing goals for one's self relative to one's own earlier performance. It will be seen by viewing youngsters that a real sense of accomplishment can result from setting realistic goals and meeting them, from improving on one's past performance. On the other hand, they will see the disappointment, frustration, and sense of failure that results when a child sets unrealistic standards and realizes that these standards can't be met.

A few concepts representative of these themes are:

People feel good about themselves when they learn something new.

Practice and persistence lead to improvement.

People with limited talent can improve through practice and work.

People sometimes give in to unrealistic expectations.

People often respect those with limited talent who do their best more than they do the very talented who don't try.

The programs reflect the notion that one need not be able to defeat others or perform heroic tasks that others can't to feel good about one's self. Just knowing that you're doing your best and that you have improved on your own past performance is enough.

Sound research data indicate that although observing reward to a model generally increases the likelihood of imitation, it appears that reward is more effective if it is an intrinsic outcome of the model's behavior rather than praise or some other reinforcement that is incidental to the behavior. Imitation by the viewing children is more likely if they see a model who looks pleased with her/his own performance or who rewards her/himself.

Examples from the programs:

Rafael has won a trophy for being the best bilingual speller in the school and wants people to know about it without seeming to brag. He stops Jackie and begins to talk with her about the errand she's running. Every few sentences, Rafael stops to spell out a word Jackie has used. Jackie is mystified by Rafael's behavior until she spots the trophy and asks him what it's for. She explains that Rafael has the right to be proud and that he didn't need to go to such lengths to make her aware of his accomplishment.

Charlie is showing his new trombone to Cleofas, informing him that he's beginning to learn to play. Charlie asks

Cleofas if he knows how to play, and Cleofas is too proud to admit that he doesn't Charlie, in his misguided belief that Cleofas can play, runs off to call everyone to hear the alley cat demonstrate his talent. While the boy is gone, Cleofas tries desperately to teach himself how to play, only to bring forth a few sour notes. When everyone returns, Cleofas stalls and attempts a few unsuccessful evasions, but finally has to admit that he can't play. Charlie explains to Cleofas that if he really wants to learn, he'll have to practice and keep at it.

In a "Wide World of Fun" sequence, Howard Hotel introduces two weightlifters. One is the scrawny Denver Delgado, who says he isn't sure he can do it, but he will <u>try</u> to lift 1,000 lbs. The other contestant is the brawny Muscles MacFarland, who says that winning is the only thing that matters and that <u>he</u> intends to win. The slim competitor tries gamely, but he can't budge the weight. His beefy companion picks his barbell up with one hand and is about to be declared the winner when one end of the weight pops, revealing it to be two black balloons on a broomstick. The small boy is declared the winner, and Muscles walks away in dejected embarrassment.

Josefina comes upon Jackie weeping disconsolately because she has lost a school art contest to Maruca. Jackie explains that she has always won before and can't understand what happened this time. Josefina asks to see her picture and praises it highly. Maruca then enters and requests that Jackie show her a better way to draw boys. Her girl figures are all right, she explains, but her boy figures look funny. Jackie realizes then that winning isn't everything. There are also rewards like respect and admiration.

DELAY OF GRATIFICATION - IMPULSE CONTROL

Children, in common with all people, have feelings and needs and desires and wants. There is a strong tendency among children and immature adults to equate well-being with instant gratification of one's needs and desires. However, when we live in a social context, our immediate wants and needs have to be considered in relationship to the needs and wants of the other people around us.

Children must be helped to learn that we can't all be the first on the seesaw. We can't all have the biggest piece of cake. Sometimes one has to delay the taking of those things for another time or another place for a variety of reasons, not the least of which is that it may be somebody else's turn, or it may make a friend unhappy, or other people may also have the same need.

The programs reflect the idea that all people are in search of gratification of their feelings, needs, and desires, but that each must control this impulse toward gratification to the extent that she/he is not invading the rights of other people. The programs aim at helping children learn to seek gratification of their own wants and needs within the context of other people's wants and needs.

Another aspect of the delay of gratification or the control of impulse is the choice--a recurring one in most of our lives--between having a small reward now or a larger reward later. The programs help to acquaint children with the idea of passing up immediate satisfaction of wants in favor of waiting for a period of time for something that may be better. This is done by modeling the weighing of one alternative against another, by modeling negative consequences accruing to a person who fails to consider future, preferable rewards, or by modeling positive consequences (in the form of more gratifying and more durable rewards) for a person who chooses to control impulsive behavior and to delay gratification.

FACTS BEFORE ACTS Another aspect of impulsive action with which children sometimes have trouble is the impulsivity involved in jumping to erroneous conclusions. To help children

develop more thoughtful behavior, consistent with the situation at hand, the programs model the notion of informing one's self about the situation before taking what may be inappropriate action or before reacting with feelings that may be inappropriate.

Some of the concepts with reference to impulse control that are stated in the curriculum are:

Impulse control is part of showing concern for others.

Excessive haste can ruin what you are trying to do.

Find out the facts before you act.

Compromise can be useful and often is necessary.

Examples from the programs:

Two children are building model planes. One challenges the other to a race to see who can finish first, but the second child declines the challenge, preferring to work at his own careful pace. The challenger finishes in a burst of speed, taunting his companion for not yet being through with the job. As the first to finish attempts to fly his model plane, the hastily-constructed model falls apart.

Benjamín rises late and thus won't be able to be on time for an appointment. Chelo chides him for his apparent lack of concern, and Benjamín sleepily claims that he can get dressed in one minute. Chelo is skeptical, but Benjamín hurries and and steps forth proudly after dressing in only one minute. Chelo, however, is unimpressed, as the sleepy Benjamín is dressed only from the waist up. He stands there in his underwear, having forgot his trousers in his haste.

Cleofas is lying in his hammock, plinking on his guitar and singing to himself. Benjamín climbs a ladder to nail up a loose board at the top of the millhouse window. Cleofas is stunned to hear hammering when he is trying to make music, and begins to sing louder. Benjamín is so disconcerted by the high-pitched, discordant operatic wail that is Cleofas' singing that he misses the nail, loses his balance, and almost falls off the ladder. Both are upset, each claiming that the other is bothering him. Each is aggrieved, feeling that he has the right to sing or work in his own home. Together they face the fact that they have a problem; then

Benjamin has an idea--a compromise that will enable each to "do his own thing." He provides earmuffs for both!

Alice is trying to study at a table in El Nopal, when Agapito rushes in reporting that it's terrible--cars are everywhere, and one car is all smashed up. As Alice reacts to this news, the lion rushes out and back in, bringing news of fresh disasters each time--two more cars broken, tires everywhere, drivers that won't stop. Alice springs into action, grabbing Agapito and rushing outside, only to find five or six children with toy cars, playing demolition derby. The children look up in amazement as Alice dashes into the scene calling, "Don't worry! I'm here!" then stops in embarrassment as she realizes it's all play. Asked why he didn't tell her they were toy cars, Agapito says, "...because you didn't ask me." Alice controls herself with difficulty. "Next time I'll ask," she says.

Cleofas has hung his rug on the clothesline and is cleaning it by beating it. A child, unseen by Cleofas, is laughing loudly over a comic book. Mistaking the sound for cries of pain from the rug, Cleofas apologizes to the rug, saying he didn't mean to hit it so hard and asking where it hurts. Chuchin, arriving on the scene, reassures Cleofas. "Cleofas," he says, "rugs aren't alive. Rugs can't feel blows." To prove this, he, himself, hits the rug with the broom, hears the sound, goes to investigate, and finds the child. As he begins to explain the confusion, Cleofas forestalls him. "See, Señor Chuchin," says the alley cat. "How many times must I tell you? Rugs don't have feelings!" Chuchin shrugs and leaves. Cleofas resumes his rug beating. Suddenly there is the sound of a dog whimpering. Cleofas jumps back with a start, drops his broom, and tiptoes hurriedly away, wide-eyed, leaving rug, broom, and all. On screen we see a small dog that has come up behind Cleofas.

Calvin and Charlie enter El Nopal, each wanting to buy a snack. To their dismay they discover that each has only 5¢, and everything seems to cost a dime. They begin to argue about who should lend his nickel to the other, when Don José suggests they pool their resources and purchase something they both will enjoy. The two boys then begin to argue about what to get with the mutually-owned dime. Just as they finally decide on gum, they see Chuchin purchasing the last pack in the store. Dismayed, they resume their argument, finally deciding on popcorn. Again, Chuchin has

just purchased the last bag. The debate resumes again until they observe Chuchin eyeing the last pickle in the big jar. Realizing their predicament, they reach an instant compromise and lay claim to the pickle before their bickering prevents their having any snack at all.

Cleofas is rummaging through a garbage can when he discovers a $10 bill. Elated, he starts to pocket the money when his conscience begins to bother him and he undertakes a dialogue with himself--a debate between his good side and his greedy side. His greedy side urges him to keep it and he is wavering when Chelo appears and informs him that she lost a $10 bill and would appreciate his keeping his eyes peeled. Cleofas says he'll be on the lookout but doesn't tell her he actually found it. Again, he's pulled two ways but finally decides to call Chelo back and informs her that he found the money. Chelo, of course, is pleased with the return of her money, and Cleofas is pleased with himself for doing the right thing.

MATURE LEVELS OF MORAL JUDGMENT

Younger children's moral judgments tend to be based on the consequences of the "bad" act rather than the intention, whereas older children tend to focus on the intentions leading to an act in making their judgments about the "badness" or "goodness" of the act.

In the CARRASCOLENDAS programs, the aim is to help children learn to make more mature moral judgments, to help them learn to focus on the intentions of the act rather than solely on the consequences.

In addition, the programs offer models making judgments that are based on what is best for the largest number of people rather than on what is best for one person, where the welfare of the individual and the group or community seem to be at variance.

Example from the programs:

Benito is cooking his supper in his shop and leaves for a few moments to run an errand. He carefully locks the door against thieves. Angela happens by and notices smoke coming

from beneath Benito's doorway. She bangs on the door to no avail and then reluctantly breaks a window to reach through and open the door. Running inside, she discovers Benito's supper burning, and she carries the smoking pot outside to the trash. Benito returns just in time to see Angela re-enter the store in order to see if anything else is burning. Leaping to the conclusion that he's being robbed, Benito grabs Angela as she emerges and calls for assistance. A crowd gathers, and Benito denounces Angela as a thief before she can explain herself. Benjamin insists that they hear Angela's explanation, and when the truth is known, Benito must say a reluctant (and embarrassed) "Thank you" to the girl.